

About ten years ago two actresses were appearing in the same company. One was known to histrionic fame but slightly, although her withdrawal from the social world had been accompanied by considerable notoriety. The other was a young woman just starting in her profession, anxious to learn, willing to please and thankful for the present that her efforts as a dancer were so cordially received. The piece was "Miss Helyett" and the two future stars whose widely distinct orbits swung together at that point were Mrs. Leslie Carter and Marie Cahill. The public did not then recognize either of them. This was the only country in which Miss Helyett was a failure, and there could be but one reason for the lack of appreciation. Mrs. Carter's work at that time was crude. Her debut previously in "The Ugly Duckling" had proved entirely discouraging. She had been some time without an engagement. Only the mysterious sixth sense, which enables the stage manager to recognize subtle effects, could detect the splendid wealth of temperament which she possessed. But temperament without technique is worthless and the public was guilty of no real injustice when it turned its back on the performance. It is safe to say that nobody -not even the manager whose fortunes have been so strangely and brilliantly linked with hers-suspected that she would arrive at her present eminence, an eminence which amounts to positive supremacy in certain phases of emotional acting. David Belasco's spectacular tuition of her was regarded as mere charlatanism. Stories were printed to the effect that a part of his system of education consisted in dragging her about the stage during rehearsals by her splendid auburn hair. There was no popular indignation. The story was a palpable "fake," a melancholy effort to create fictitious interest in a hopeless enterprise. There is irony in the thought that Lettie Collins, who is now almost forgotten, was once engaged to strengthen the attraction when Mrs. Carter was trying to star. But "The Heart of Maryland" was followed by "Zaza" and "Zaza" by "Du-Barry." In three strides she progressed from the humblest to the proudest position n the dramatic profession. No actress now

and critical respect. If the public, who loves to have its emoions played upon, is grateful to Mrs. Carer, the public who loves to laugh is no ss grateful to Marie Cahill. Her progress has not been phenomenally rapid, but it has ocen sure. A friend once made across the cotlights was never lost and she has won following independently of author and tage manager. In spite of the fact that she has never appeared in a play that was well suited to her personality, she has attained complete recognition as the Sarah Bernhardt of farce and the Adelina Patti

stands more secure in popular admiration

Miss Cahill has a sense of humor all her own. It was her quickness of percepion in this regard which enables her to letect in the chorus of "Can't Fool All he People," the making of a great hit, ven though the rag-time Orpheus who cought it to her attention was commended either by purse, position nor complexion. The song is one of those atrocities, which nake "time" rhyme with "mine," and whose meter sounds as if it had been modeled after the noise of a chain pump. But once heard, there is no escaping its faseination. That is, if Miss Cahill sings it. thers have tried it in defiance of copyight and with scant success.

Miss Cahill's humor was aptly shown luring an engagement here not many seasons ago in a sad and lonely little musical comedy which played at the Lafayette Theater, entitled "Three Little Lambs," Her burlesque of "Becky Sharpe" with Raymond Hitchcock was memorably amusng. It was a good show, but theater-goers for some reason avoided it. Flowers were eing passed over the footlights, however, n a profusion which showed sincere appreiation on the part of at least a few loyal and constant visitors. Miss Cahill got aughter and applause, but no bouquets. One night as the company was responding o a curtain call on the finale of the prinipal act Miss Cahill remarked, "I'll have little laugh, anyhow." One young woman of the company was embowered with American Beauty roses; another was inrenched behind a barricade of orchids, and arnations were as common as cabbage. diss Cahill gathered up a vivid green grass ug, tied a pink ribbon around it and denurely advanced to the footlights. She neld it as it it were a cherished collecof the choicest blooms. Both stage a auditorium were convulsed with laughter

Chase's Theater continued in its comfortble monotony of large and well-pleased cudiences. At the Lafayette James Lackive renewed the favorable impression he and previously created in "York State average of popular price attractions. At he Academy "Happy Hooligan" proved satsfactory to large and hilarious assemdages, while the Empire pleased many deotees of the melodrama.

although the little satire on the bouquet

sabit undoubtedly stung.

TRENE BEATLEY AS A PHILOLO-GIST.-Irene Bentley, who plays Kitty Calvert in "A Girl from Dixte," is called upon to portray a southern lassie. She has made a study of the speech she uses, and

"What is the southern dialect of which one hears so much and on which so many stories and verses are written? As a matter of fact, there are almost as many diastand. The Maryland dialect has just a suggestion of the liquid softness of the southern negro. That which generally passes in dialect stories upon the stage is the Tennessee mountaineers' talk. 'You ans' and 'we uns' are pure Tennessee, though they are used in Georgia and Ar-

This heah' is Maryland and Virginia, but 'this yar' is Tennessee. Kentucky has a number of words pecular to its people. 'Brash,' in the sense of pert and bold, is distinctly a Kentucky word. One of the eldest words of this state is 'jewlarky,' which is equivalent to sweet-heart. Some of the tricks of pronunciation

people quickly adopt any picturesque expression of negro origin.
"In Texas the dialect takes color from Spanish language. The Spanish word dulce is in common use for candy. I be-lieve the word function, now used generally to signify a social entertainment, came to use from Mexico by way of Texas-the Spanish word 'fucion.'

"It would be difficult for a Texas rancher and a Tennessee mountaineer to understand each other; yet both would come under the classification as southern dialect. "It was in Georgia that I first heard an expression that I believe has not been used by the dialect story writers. Sweetening is sed for sugar in the tea or coffee

'long sweetening' puzzled me until I found it referred to syrup or molasses. "Any one who has traveled much through our country must have noticed the remark-able resemblance between the pitch of the voices in New England and in some of the Western States; for example, in Missouri this is especially noticeable among the women. The twang which educated Englishmen ridicule in Americans is common to both localities. The accent in Virginia and Maryland seems to me the prettiest form of the American language. I am sorry that one or two critics think my Maryland accent unnatural; but, like Mr Joel C. Harris I was 'rabbit born and bred in de briar patch, honey.' I could not say 'Bal-te-more.' I have to say 'Balt-mo,' and o do all down in 'Maryland, my Maryland.

THE AUTHOR OF "DIXIE."-The announcement that Dan Emmett, the father of negro minstrelsy and the composer of the soul-stirring "Dixie." will appear at the Columbia Theater on Monday, October 26, with "A Girl from Dixie," is calculated to create interest. Dan Emmett is now eighty-nine years of age, and it has been many years since he announced his determination never to appear in public again. Since his retirement to a hermit-like seclusion in a little town not five miles from Fredericktown, Ohio, he has spent his days n the home of his boyhood, his chief relaxation and pleasure being to recount to he young people of the neighborhood the tory of his varied career.

He was born in Morris township, in Ohio, 1815, and began his career as a musician at the age of twenty. Coming from a fam-ily of musicians whose fame is traditional in that section, he evinced at an early age a remarkable talent. While still a boy he traveled with a circus, in the guise of a stranded musician, and presented a daily program of songs with banjo accompani-ment, the most famous of the old-time negro melodies forming his repertoire. Both words and music were as a rule of his own composition. In 1859 he composed "Dixie," a song that has stirred millions and set even foreign hearts to beating with the joyous exultation of its strains. "Dixie" is the only original patriotic melody we possess. "The Star Spangled Banner" is set to an English drinking song and the music sess. "The Star Spangled Banner" is set to an English drinking song, and the music of "Hail, Columbia," pompous and inspiring, was written out by a German bandmaster on the occasion of a visit of Washington to a New York theater.

"Some years ago Mr. Emmett, in discussing the composition of "Dixie," said: "I wrote 'Dixie' like everything else I ever did, because it had to be done. I was playing at Bryant's theater in 1859, and one Saturday night, as I was leaving, Bryant called to me, saying, 'We have got to list a new attraction, Dan. Give us a new walk-around for next week, the kind the bands will play and the boys will whistle in the streets. The next day it rained in torrents and I was obliged to stay indoors; so I set to work on the song. At first I could do nothing. My store of thoughts suitable to the song de-sired seemed exhausted. I went to the window and looked down into the street. The rain was beating and driving my thoughts back to the time I traveled with the circus. When caught in inclement weather in the north the negroes with the dreus were wont to wish they were back in Dixie Land. Then a sentence, 'I wish I was in Dixie,' kept repeating itself in my mind. Discouraged, I went back to my desk and set down the phrase. The rest came easy. In twenty minutes the words and music were complete, and that is the whole story of how 'Dixie' came to be

written. 'Dixie' was just what Bryan wanted for the next week. When we arrived in New York the boys actually were whistling it on the street. It made a great hit at once, and I sang it every night. Then the south took it and claimed it for its own. It made fighters of undisciplined southern soldiers, and when played before a battle nerved them for the struggle. The officers realized the value of this favorite song, and when men were disheartened and discouraged the band would strike up 'Dixle.' The original manuscript was stolen from me when I was with Field's minstrels in 1898, and it was most cherished possession.

In the quaint, plaintive manner that has been characteristic of Dan Emmett during his sectuded days he has been heard to say, "If I chose to travel I could be a great man all over the United States, but I have had enough of it. I have come back here to live and die in my boyhood's home, and I will never leave Knox county again. What argument Messrs. Nixon & Zimmerman and Sam S. Shubert have been able to use to alter his decision is best known to themselves.

SCENERY IN SHAKESPEARE'S TIME. Some modern students of the stage promise, it appears, to upset a good many of the old, time-honored theories regarding Shakespeare and the way his plays were presented on the stage during his time. The appearance here next week of Viola Allen as Viola in a very pretentious production of Shakespeare's comedy, "Twelfth Night," brings forward the everrecurring question as to whether the bard intended that scenery should be used in the presentation of his plays, or whether indeed he even knew of scenery at all. While the "movable scene" was not introduced till after the restoration, it is no difficult matter to establish a fair pre-sumption that Shakespeare not only knew of scenery, but used it in the presentation

It is commonly said that during Shakeshe represented a board conveying the information "this is a castle" was hung against the bare wall of the stage; that a table and pen converted a stage into a unting house; two chairs in the place of a table changed it into an inn; by a bed being pushed forward, it became a sleeping apartment. All of which is now pronounced to be piffle and an absurd reflection on the bard's "artistic tempera-

This story of a board representing a castle, a forest or a royal court originated nobody knows where. The Elizabethian Society of London has searched high and low for an authority and has found none. Hogarth, however, was probably respon-sible for the idea, since in one of his cartoons he has placed a board bearing the legend: "This is a castle," against the wall of a bare stage.

Everyone of Shakespeare's plays bear

indisputable evidence that he not only in-tended, but actually used scenery and properties. Hardly one of his plays could be presented without the use of trap doors, scenery and properties. But one may ask what is the authority for believing that Shakespeare knew of and used scenery in the presentation of his products. In the first place, Inago Jones, the famous architect and scene painter, was a contemporary of Shakespeare. Anybody can discover that fact with a biographical

Sidney, in his "Apology for Poetry," published in 1583, complains of the "imperfections of the scenic arrangements" of his time. Then, contrary to general belief. there was scenery, and as Shakespeare and Sidney were undoubtedly friends, the lat-ter's plea very likely fell not on unwilling ears. Shakespeare undoubtedly desired to favorite role, and almost every famous achave his plays as suitably presented as a Belasco or a Fitch. Any other hypothesis part greatly to their liking.

But Sidney's "Apology" is not the only evidence under this head. Dr. Ulrici, in his "Shakespeare's Dramatic Art," says: "Before the year 1585 all the accessories of the theater, the arrangement of the stage scenery and decorations, occupied a lower position than the individual poetical productions." So, here we have evidence once more of "stage scenery and decorations" during the years that Shakespeare was a manager in London. Ulrici says also: "Altogether during Shakespeare's career there were thirteen theaters, especially designed and used for scenic representations." A bare stage with a board
"This is the castle," would hardly be called a "scenic representation." We learn, too, that in 1600, "at the culminating point of Shakespeare's genius," "imitations were furnished of groves, altars, dragons, church towers, the city of Rome, a rain-bow, and sun and moon." Finally Ulrici says: "The play houses of 1600, when Shakespeare had sixteen years to live, there were 'castles, houses, arbours, altars and tombs, rocks and caves, represented on the stage." Does this not completely overthrow the old theory of no scenery and the "This is a castle" idea painted on

A representation of Hamlet without the extra stage and open grave is too absurd to contemplate. Shakespeare was as careful in placing his scenes as he was in ful in placing his scenes as he was in indicating the costume to be worn by the performers. The denouement of the Merry Wives hinges on the color of Ann Page's gown. Indeed, Measure for Measure, Twelfth Night, the Two Gentlemen of Verona, Cymbeline and others depend for their illusion on the character of the various decreases were by the hero or the heroous dresses worn by the hero or the heroine. Shakespeare, too, makes of disguises very many uses. Macbeth appears in a nightgown, Prospero throws off the en-chanter's robe and the ghost in Hamlet changes his mystical apparel to produce different effects. Finally, during Shakes-peare's time Richard the Third was per-formed, in which the actors were attired in real dresses of the time, procured from the great collection of historical costumes

Miss Allen, then, has ample authority for her magnificent production of "Twelfth Night," and anybody who states that scenery and correct costuming were unknown to Shakespeare must at least expect con-

THE ART OF POSING.-M. Jean Marcel talks through his interpreter, being so wrapped up in the supervision and perfection of his living art display that he cannot afford himself the time learn "English as siie is spoke in America." Monsieur Marcel has been in Washington this week, preparatory to his forthcoming engagement, and his corps of assistants have occupied the Chase stage whenever there was no performance in progress. Twenty-five models picked from the poseurs for the Parisian ateliers constitute the subjects with which Mr. Marcel operates, and he is more concerned about them than about any other feature of his organization.

"It is difficult, this art of posing." said M. Marcel, through his interpreter, with a comprehensive wave of his hands, at the same time elevating his voice to be heard above the din from all sides of the cumbered and littered stage. "One must be at it for years before he has the command of muscle and breath. It must be done gently, too. Here in America there is too much of physical culture, very much too much model puffs out his chest thus," and M. Marcel threw himself out like a puffer pigeon and made two or three struts around, endangering some of his implements scattered about his feet.

"You have good models here, though," he continued. "especially among the wo-men. But not so many. There is no de-America is young in art. Your people go abroad to study, they use our models, but when the time comes the American model will not be wanting. Your girls are finer than ours for heroic subjects. Ours are dainty and petite; yours are heavier and of nobler outlines. It is in the pose, the immobility, the apparent of life that my models surpass, and in all these they are, in my poor opinion, almost superhuman. I have one poseur who won the prize at the Beaux Arts. He occupied oue position for seven minutes, and a stethoescope could scarcely detect signs of breathing. Moreover, there was not even the fluttering of an eyelash. I have two others, who, in the private view at the palace of President Loubet, remained in pose just ten minutes. I must guard my models as one would his riches, for they are my riches. I cannot change them, because each one to me represents months months of careful training, mental and

## COMING ATTRACTIONS

New National Theater. The formal opening of Viola Allen's en-

gagement as Viola in Shakespeare's delightful comedy, "Twelfth Night," will occur at the National Theater next week. Miss Allen is a great favorite in Washington. Her weeks at the National Theater since becoming a "star" have marked a new top-notch record at each appearance. Her present engagement promises to be no exception to the general rule.

Miss Allen should prove a very charming It is a role well within her grasp, yet far away from the style of character which she has essayed in years agone. There was a touch of the poetic drama in



eading lady, appearing as Desdemona and Juliet and other classic roles. Miss Al-len was then in her teens, but she was, nevertheless, artistic and captivating. "Twelfth Night" is a play which has never failed of cordial support when artistically presented. Viola was Adelaide Neilson's part greatly to their liking.

Miss Allen's supporting company is a most admirable one. John Blair, well-known to Washington, will impersonate

Malvolio. Clarence Handyside will be the Sir Toby Belch and Frank Currier Sir Andrew Aguecheek. Nora O'Brien has been chosen as the Ollyla and Zeffle Tilbury the Maria. Miss Tilbury achieved a great suc-cess in this role in Mr. Tree's company in London three years ago. Scott Craven will be the duke; James Young, Sabastian; F. Percival Stevens, Fabian; C. Leslie Allen, Antonio, and Edwin Howard the clown. One of the features of the performance promises to be the incidental music. There are in "Twelfth Night" several charming lyrics, and these have all been retained and capable singers provided for their proper rendering. Mr. Howard, who will be seen as the clown, was chosen for that role as much on account of his ability as an actor as in consequence of his worth as a vocal ist. He was the clown with Miss Marlowe's presentation of "Twelfth Night" years ago, when his singing of several lyrics was warmly commended. He has been studying vocal culture in Paris during the past thre years. The incidental music was especially selected by Robert O. Jenkins, who composed several numbers. Augustus Baratt. who composed much of the incidental music for Mr. Tree's production of "Twelfth Night." is also the composer of several of the musical settings of lyrics in Miss Al-len's presentation of the play.

#### Columbia Theater.

"A Girl From Dixie" makes her appearance at the Columbia Theater on Monday evening. While classed among the musical comedy productions, it is described as a comedy drama, with a strong thread of consecutive dramatic incident. Irene Bentley, who plays the title role, is well known in Washington. The musical numbers have been contributed by several composers, among them being Victor Herbert, Ludwig Englander, Baldwin Sloane, George Rosey, Max Witt, Ben Jerome, Will Marion Cook,



IRENE BENTLEY IN "A GIRL FROM DIXIE." Manuel Klein, Henry Waller, Cole and Johnson and Moszkowski, a combination of talent that gives it a decidedly cosmopolitan atmosphere. The cast is one of exceptional strength, including Ferdinand Gottschalk, Albert Hart, George Schiller, D. L. Don. Charles Bowers, Charles Scheffer, Wilmer Bentley, Charles French, Lou Middleton, Adelaide Sharp, Esther Lyons, Belle Desmond, Lora Gilday and Olga May.

## Chase's Theater.

Marcel's living art masterpieces are announced as the extraordinary feature of the Chase bill next week, commencing at the Monday matinee. These are reproductions "in flesh and blood" of the works of the ancient and modern masters of the palette and chisel. They have been presented at ters, Carolyn and Frances. New York and were accorded an ovation by critics, art students and the public in each capital. It is claimed for M. Marcel that the studies have been developed to the degree of fine art, not only to the point of pleasing illusion, but in choice of subjects, in artistic treatment of the nude and complete freedom from all coarseness. studies are presented in a huge gilded pict-ure frame by twenty-five models from the Parisian ateliers selected for their perfec-tion of physical outline and their proficiency in the retention of immobility and pose. A brilliant play of color floods the pictures, affording the proper lights and shades. Incidental music also heightens the impression, and the illusion that these reproductions are genuine canvases and real plastic models is only dissolved when the fig-ures spring into life. Sprightly comedy contributed by the James O. Barrows-John Lancaster Company, a vaudeville organization of headline prominence and al-ways received with unusual favor here, where both Mr. Barrows and Mr. Lancas-ter have appeared at other times in stock company and production work. Their sketch is called "A Chip of the Old Block." ed return engagements in each of the cities named. The piece is a musical melange full Tom Lewis and Sam Ryan will appear in "The Wireless Telephone," their new skit. Charles Mildare, the English comedian, is with situations and climaxes most groheld out as an exceptional number of the bill. Josephine Sabel, the arch embodi-ment of vivacity, will contribute her songs ment of vivacity, will contribute her songs that savor of the continental music halls. George C. Davis, the "extra dry" monologist, will open his bundle of nonsense. Johnny Baker and Louie Lynn in a farcical concoction called "The Electric Boy" have a popular act. The American vitagraph, and historical netures in colors spectacular and historical pictures in colors of the principal events in the life of the Great Napoleon, will become a part of the Chase program for the first time this season, continuing indefinitely, with a change of subjects each week.

## Academy of Music.

The attraction at the Academy next week will be Sullivan, Harris & Woods' production of Theodore Kremer's companion play to "The Fatal Wedding," entitled "For Her Children's Sake." The play opens brightly and ends happily. There are thrilling cilmaxes and dramatic surprises that keep an audience in a constant state of expectancy. A large and competent company will enact the various parts, and the scenic equipment will be such as suffices to bring out the stinring situations and striking climaxes in which the piece abounds.

## Lillian Nordica

Mme. Lillian Nordica will make her only Kentucky are very quaint. For example, a rope is not coiled up: it is 'quilled' complained bitterly of the money paid to the Second act—the balcony scene and in the s

the New York Metropolitan Opera House Symphony Orchestra, with J. S. Duss as conductor, who has achieved in a short time that which most conductors have striven years to attain—fame and success. One of the feature of the concert will be a number from the "Parsifal," which will be produced in New York this winter by Mr. Conried at the Metropolitan Opera House. Orders for the reservation of seats may now be filed at T. Arthur Smith's, 1327 F street northwest. The regular sale will begin next Friday.

#### Lafayette Opera House. The manager whose discriminating eye

lights upon talent in this age and day, and who feels the faith sufficient to induce him to sign a contract for a term of years, get up a production and properly present a stellar aspirant, is not only courageous, but deserving of encouragement. It is the "youngster" in which the owner of the racing stables thinks he sees speed. Ob-servation of theatrical talent for many years has given to Charles Grapewin's manager that ability to "pick a winner." Mr. Grapewin's unctious humor, along lines which he has perfected by a long experience in vaudeville, where, as he expresses it, "one meets all comers and knows them more intimately than on the legitimate stage," is -II known. With the



CHARLEY GRAPEWIN IN "MR. PIPP."

assistance of George Totten Smith Mr Grapewin has elongated the sketh "Mr Grapewin has elongated the sketh Pipp," in which he was a high-salaried "head liner," and now presents it as a story in three acts and five scenes. It was always considered a "big little story" when Mr. Grapewin used it in vaudeville in the abbreviated form, and his trial of it in that shape satisfied him and his manager as to the possibilities.

Anna Chance has her old role of Mrs. Pipp:"
Sallie Stembler plays the "poor relation" to the house of "Pipp."

Besides these Al. W. Maddox and Fred
Wayne, the erstwhile vaudeville team;

the Reiff Brothers, whose singing and dancing are a feature. Sixteen society girls, every one of whom is given an op-portunity to speak lines, were chosen for their beauty of face and figure.

The rendering of several selections during the intermission by Mr. John Kurkamp. the only singing conductor in America whose upper register reaches high "F" sharp, is one of the innovations. This organization will be seen at the Lafayette Opera House beginning next Monday, tober 26, and continuing for the remainder of the week, with the usual matinees Wednesday and Saturday.

#### Empire Theater.

"The Night Before Christmas" will be the attraction at the Empire next week It has visited Washington twice before and the reason it retains interest and keeps patronage up to the high water mark lies in the fact that the management has added new features each season. The musical and comedy part of the program has been materially improved and the production is said to have one of the heaviest scenic equipments of any company traveling. strong company, including Jack Drumier Fred Auderton, Robert Goodman, Joseph Graham, Amanda Harding, Julia Hurley, the popular Clifton children and others, will

## Lyceum Theater.

The "Brigadiers" will begin an engagement at the Lyceum Theater on October 26. The opening piece is entitled "At Newport." "Seeing New York," the closing burlesque contains novel scenic effects and jingling melody. Pat White, the principal comedian, is introduced here.

## "The Silver Slipper."

The lovers of light and catchy melody will welcome "The Silver Slipper," which is announced for week after next at the New National Theater. This musical success by the authors of "Florodora" is duplicating its record of last season. The company numbers over 125 people, including the principals, the famous beauty chorus and auxiliary force. Among the leading sing-ers are the jolly comedian Sam Collins, pretty Ann Tyrell, who has made a hit as Wrenne; Laura Clements, Cyril Scott, the matinee hero, and the lively Gordon Sis-ters, Carolyn and Frances. "The Cham-St. Petersburg, Vienna, Paris, London and pagne Dance," is still winning recognition as an astonishing and charming terpsicho-

Geo. H. Primrose. At Chase's Theater week after next the chief interest-arousing features of the polite vaudeville bill will be George H. Primrose, formerly of the Primrose & Dockstader Minstrels, and who, assisted by his pupils, Johnny and Willie Foley, will present his spectacular dancing novelty. Another attraction will be the European equestrian novelty formed by and her trained horse "Loki" in tableaux vivants taken from pictures by Rosa Bon-heur and Munkacsy and others.

"A Son of Rest." Nat M. Wills and his company of sixty people is announced as the next attraction at the Columbia. He will present to us a musical comedy entitled "A Son of Rest," which has scored in New York, Philadelphia and Brooklyn, and which has already playsayings, interesting dialogue and is capped with situations and climaxes most gro-tesquely startling. Mr. Wills has been a top liner for several years in vaudeville and is well known as an entertainer in this city.

## "The Sign of the Four."

Walter Edwards, in a dramatization of A. Conan Doyle's detective story, "The Sign of the Four," will appear as Sherlock Holmes, at the Lafayette Opera House. week beginning November 2. The play is in four acts, the first in Sherlock Holmes' lodgings in Baker street; the second, in Pondicherry Lodge; the third, Smith's boat house, and the last in the lodge again.

#### "Too Proud to Beg." Besides being a vehicle for the introduc-

tion of sensational scenes, beautiful stage settings and startling mechanical effects. "Too Proud to Beg," which will be presented at the Academy on November 2 contains an interesting story, acted by a clever company.

## "Escaped From Sing Sing."

For the week of November 2 the Empire Theater announces a revival of the famous melodrama "Escaped From Sing Sing." This has been a marked American success and a strong production of the play is prom-

season at Atlantic City last Monday night, appearing in "The Taming of the Sh

Anna Held starts her season in Philadel-phia next Wednesday night with "Mam'-selle Napoleon," fully 130 people being in the company.

The French company imported by Charles Frohman opened at the Vaudeville Theater, New York, last Wednesday night, and the engagement was given a successful inau

Ezra Kendall may appear in a play next season by Augustus Thomas, dealing with western politics and Washington life. The story of the play carries him from promoter to Congress.

The new Hudson Theater, New York, was thrown open to the public for the first time last Monday night, with Ethel Barry-"Cousin Kate" as the attraction A notable audience was present.

S. Miller Kent has decided to shelve "Fighting Bob." substituting the farce, "Facing the Music." Henry E. Dixey will continue to appear in this piece in the east, and Mr. Kent will cover the western territory. Maggie May, who came to this country

from London with the "Three Little Mads," returned home last Tuesday. She was one of the three principals, but claimed that the American managers were too strict and she

Maxine Elliott has been a great success in New York in "Her Own Way." and an effort was made to extend her season there until the first of the year, but other attractions refused to give way and she must go on the road in three weeks.

Manager Sam. Shubert sailed from Liveroool last Tuesday having in charge several English and French dancers, who will ap pear in the two new comic operas, "The Sweet Girl" and "Fantona," which he will present in New York next month.

Messrs. Max Pemberton and James Mac Arthur have together written a new play entitled, "The Masque of the White Rose," of which the English rights have been secured by Julia Neilson and Fred Terry. It is also to be produced in this country by Elizabeth Kennedy.

Louise Gunning, the prima donna of the Frank Daniels company, and Frederick Pitney, a wealthy New Yorker, were mar-ried in Gotham last Sunday. Miss Gun-ning will probably retire from the stage after the present engagement of the com-

Hilda Thomas, who is well known over the vaudeville circuit, sued the management of a Brooklyn theater seven years ago for back salary amounting to \$250. Last Tuesday she was given a favorable verdict, the amount covering the original sum with interest.

Laura Burt, who at one time was a suc cess in this country at Koster & Bial's, New York, and later on in "Blue Jeans," is now a member of Henry Irving's company, appearing as "Helen of Swabia" in "Dante." Miss Burt's husband, Henry B. Sanford, is also with the company.

Two more players have been added to the company that will support Eleanor Rob-son in "Merely Mary Ann." The newcom-ers are Mrs. Grace Thorne Coulter, daughter of the late Charles Thorne, and Laura Hope Crews, the leading woman last season of the Murray Hill Theater stock company.

London society has been considerably wrought up over the marriage of Lord Stuart to an actress by the name of Miss Wood, who was an almost unknown member of a provincial company. Lord Stuart, who is only twenty years old, is heir presumptito an estate valued at about \$50,000,000.

Kathryn Osterman, the star of "Miss Petticoats," met with an accident at Hart-ford, Conn., last week and her tour had to be suspended for several weeks until she recovers. While going through one of the scenes of the play Miss Osterm tripped Beethoven. heavily to the stage hurting he hip so badly that she can hardly walk.

Morgan D. Wilson, for many years connected with the Charles Frohman enterprises, has signed a contract for a long period with Carl Herbert. Mr. Wilson is to manage the interests of the new musical comedy, "The Candy Man." The piece is by Randolph Hartley and will open in Pittsburg the latter part of next month.

Joseph Wheelock, jr., who went west two years ago to overcome a threatened attack of consumption, made his reappearance on the stage at New York last Monday night having an important role in the new piece "The Best of Friends." At the time of his retirement Mr. Wheelock was considered one of the best juveniles in this country.

Among Charles Frohman's announce ments recently was one of a new play by Jerome K. Jerome called "The Russian Government." Mr. Jerome is now out in a statement to the effect that his piece is to be called "The Russian Vagabond," and that he fears the Russian government would be too terrible a tragedy for the modern stage.

"The Girl From Kay's" was given its first presentation in this country at Buf-Another

falo last Monday night under the management of Charles Frohman and George Edwardes, the London manager. substantial success is reported, Sam Ber nard and Hattie Williams especially doing well with the leading roles. "The Duchess of Dantzic," the new comic

opera, was given its first performance in London last Monday night and met with favorable reception. present. The piece is in three acts and is founded on "Madame Sans Gene." The music is by Ivan Caryll and the lyrics by Henry Hamilton. Holbrook Blinn made a success of the role of Napoleon.

The retirement of Andrew Mack from the Irish comedy-drama field having left that profitable pasture ground wide open, Davis & Butterfield last Tuesday closed a deal with Rich & Harris whereby they become the owners of the "Arrah-Na-Pogue" duction after this week. J. K. Murray will take Mr. Mack's place in the piece and Clara Lane will be the leading lady.

It is understood that an effort is being made to raise a sufficient sum of money to provide capital to buy the Lyceum in London and rebuild it as a theater. Sir Henry Irving has voiced the general regret which would be felt if this famous house were to be turned into a music hall, and, considering that it is in the very heart of theaterland, and is in the midst of playhous which pay very well, it is not easy to se why its conversion into a variety hall is necessary. If the capital is raised it is the intention to offer the management to Sir Henry Irving, who in that case might be able to open it on his return to London at the beginning of 1905. At any rate, Sir Henry has no present intention of returning to Drury Lane, as he desires a theater where he can secure a longer run than during three of the summer months

# MUSICAL MENTION

Mrs. Belle Carpenter Henney will be at St. Margaret's the coming season. Mr John Leile Apple has been re-engaged

for his third year as director of music at St. Andrew's Episcopal Church. Mr. Apple is a tenor of ability and said by the New York critics to be one of the few singers who can fill Madison Square Garden. His choir numbers thirty voices,

Mr. Charles E. Myers has been engaged as tenor soloist at St. John's Episcopal Church. Mr. Myers has done church work in Washington for many years and his ability is well known. Two soprano soloists. Master Castro Darrow and Master Edmond Thompkins, and Miss Helen Daly, alto, and Messrs. Peter and Erichson comprise the solo portion of this choir. Mr. H. H. Freeman is director of music of both St. John's and the Pro Cathedral Church of the Ascension, where his soloists are Mrs. Herbert C. Gore, soprano; Mrs. H. B. Hollifield, alto; Mr. W. Roland Carter, bass; the position of tenor soloist remains unfilled.

Mr. Edmund A. Varela. Mr. Varela has been fortunate in securing the services of Mr. Wm. D. Hoover, who is a satisfactory and reliable bass cantale. The other memand reliable bass cantale. The other members of the solo quartet are: Miss Grace McCulloch, soprano; Mrs. Elizabeth Stuart. contralto, and Mr. Geo. Scharf, tenor. The choir attacks with decision in a most efficient way in chorus work. The organist is Miss Henry A. Robbins, assisted by Miss Anita Class, barriet.

Anita C'uss, harpist. St. Luke's has re-engaged Mr. T. A. Johnson as organist. The choir has about twen-ty-five voices, with Mr. Wm. Carter solo bass and Mr. Le Roy Yochman, tenor.

Selections from Gaul's oratorio, "The Holy City," are being prepared by Mr. Oscar Franklin Comstock for the services on All Saints' day, November 1, at the Church of the Good Shepherd, where Mr. Comstock has the direction of the boy choir. Some interesting novelties are also planned for the Christmas season. The planned for the Christmas season. The program for his November studio recital will include two song cycles for four voices and probably a Beethoven sonata.

Miss Mary A. Cryder of this city gave a very successful concert at Rye, L. I., the early part of this month, the artists being Sig. Campanari, barytone, and Franz Wilczek, violinist. The local paper spoke of the affair as one of the most brilliant and enthusiastic entertainments ever given there and complimented Miss Cryder on her business sagacity.

The choir of Epiphany Chapel, under the direction of Mr. Gaston O. Wilkins, organist and choirmaster, will give Harry Rowe Shelley's "Pilgrims" early in January. The bass and soprano solo parts will probably be sung by Mr. Harris Franklin of St. Paul's Church, Alexandria, and Miss Rose Brett, soprano soloist of Epiphany Chapei. The other two soloists have not been decided upon as yet. The "Pilgrims" is one of the best works that Harry Rowe Shelley has given to the public and is written in the has given to the public and is written in the composer's best style. The choir of Epiph-any Chapel is in flour shing condition and numbers among numbers among its members several espe cially good voices.

Miss Anna E. M. Brusch of this city, a planist who some years ago studied in Leipsic, has returned to the conservatory there to further perfect herself in her work, and has been assured by the best professors in that celebrated institution that she has the talent and temperament to become a fin ished artist

Mrs. Wm T. Reed was the soloist at the Church of the Covenant last Sunday after-noon, giving two numbers. Mrs. Reed is in good voice and is looking forward to a very busy season.

The Rebew Orchestra, under the direction of Mr. H. W. Weber, is now rehearsing for its first concert this season. In addition to the regular work, which is of a higher standard than heretofore, the orchestra will assist a chorus of 175, under the direction of Mr. William J. Palmer, in a concert to be given for benefit of the Methodist Home for the Accel. The archestra will develot its the Aged. The orchestra will devote its rehearsals almost exclusively this season to more ambitious works rather than lighter music

The arrivals in New York on the steamer La Lorriane from France included Jacques La Lorriane from France included Jacques Thibaud, the French violinist, who is to make his debut on the evening of the 30th at the first of the Wetzler symphony concerts in Carnegic Hall, and has chosen for his introduction the Saint-Saen and Mozart Concertos. November 7 Thibaud will make his Poston debut at the his Boston debut at the new Jordan Hall in that city. He is to play later with the New York Symphony Orchestra, the Philadel-phia, Pittsburg, Cincinnati, Chicago and St. Louis Symphony Orchestras. He is also booked for ten recitals in Trenton, Washington, Troy, Detroit, Buffalo, Minneapolis, St. Paul, Milwaukee, Cleveland and Brook

Maurice Kaufman, the American violinist, Maurice Kaulman, the American Violinist, returned from Europe last week and before his New York debut is to make a short tour in the middle west. For his debut in Car-negie Hall be has selected the Tschaikowski

In a recent intervi w with Richard Strauss the composer is reported to have aid: 'Art springs from being able to do things. A musician must be a master of his craft and one who has inspiration, something to say and knows how to say it truly new musical and well, is an artist. The question is does a composer succeed in musically represent-will open in musically representation what he aims at, even that which is ugly? Therein lies aesthetic justification. Amateurishness is ugly."

The S. Coleridge Taylor Choral Society The S. Coleringe Taylor Choral Society has been tehearsing "Hiawatha" for some weeks, getting ready for a concert in Baltimore for the benefit of the colored Y. M. C. A. of that city. The chorus has been much enlarged and strengthened and the members expect to do better even than they did in Washington, where they gained much praise for their very meritorious rendition of Mr. Taylor's beautiful but difficult work.

Mr. Stanley Olmsted is engaged in setting some of his own poems to music, after the style of the Strauss music to Enoch Arden. Mr. Olmstead spent some time studying orchestral scores at the library to train for his work in composi

Mr. S. Monroe Pablan gave a successful recital in New York last week. Liszt's "Erl King" and Chopin's grand waltz were the most popular numbers.

Miss Hermoina Zuders, recently appointed teacher of piano at the Natio Cathedral for Girls, is a pupil of Liszt and is a decided acquisition to musical Washington.

Mr. Roland Reginald Roderick has been appointed director of music at the Luther Memorial Church. Mr. Roderick is a wellknown baritone, a hard and enthusiastic

The regular meeting of the Men's Club of the Church of the Good Shepherd was held Monday evening. Mr. Will H. Chandlee of The Evening Star staff gave a most entertaining chalk talk. Mr. Theodore T. Apple sang three good numbers, Hawley's 'My Little Love," Hildach's Garden Rosery" and Bullard's ever-popular "Stein Song."

A quartet has been organized, consisting of Mr. Chas. Myers, first tenor; Mr. Thos. L. Jones, second tenor; Mr. R. R. Roderick, first bass, and Mr. Dana Holland, second bass. These singers are well known in Washington churches.

The Choral Society is working on Ros sini's "Stabat Mater," and is making fine progress. It is expected that "Hora Novissima" will be taken up in connection with this during the month of November. There is still some uncertainty about the date of the last concert. It has been provision-ally fixed for April 24, but Signor Campanari, whom the society hopes to engage for Elijah, cannot sing before the 1st of May. while the Washington Symphony Orches-tra is probably not available after the 17th of April. The prospect is that the earlier date will have to be chosen, but definite innouncements can be made of this prob-

Mr. James G. Traylor of the Smithsonian Institution, chairman of the chorus committee, is still receiving applications from new members. Those who write him or attend the rehearsal next Monday evenng at Carroll Institute Hall and there re-port to him will be given full information bout voice examinations. These are held y a committee, consisting of Mr. Josef the director of the society Caspar Anton Gloetzner, the accompanist, and Mr

Miss Katie V. Wilson has arranged a series of recitals to be given by her advanced pupils during the season. first one she will present Miss Etta Noah, soprano; Mrs. Adelia Knight Taylor, mezzo soprano, and Miss Rosamond Meacham.

The Cecilian Ladies' Quartet that made such a favorable impression at Miss Wil-son's concert in the spring at the National Theater, has resumed its work and will give a recital during the season at the New Willard, assisted by some well-known instru-mental solist. Its members are Mrs. H. E. Frenke, first soprano; Mrs. Adelia Knight Taylor, second soprano; Miss Lillian Tol-sor, first contralto; Miss Grace De Reimer, second contralto, with Miss Wilson as di

Mr. William Lavin, the well-known tenor,